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— TO WHICH IS ADDED —

A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—
ENTRANCES AND EXITS—RELATIVE POSITIONS OF THE
PERFORMERS ON THE STAGE, AND THE WHOLE
OF THE STAGE BUSINESS.

FROM THE AUTHOR'S ORIGINAL MANUSCRIPT.

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CHARACTERS.

MR. BUNN	Baker.
MR. HAM	utcher.
SAM Negro Servant of	Ham's.
JUMBO Negro Servant of I	Bunn's.

NOTE.—Bunn and Ham should make up as nearly alike as possible, Sam and Jumbo the same.

COSTUMES-MODERN.

PROPERTIES.

Large butcher's knife—bundle of sausage, which can be stuffed with saw-dust.

TIME OF PERFORMANCE—TWENTY MINUTES.

STAGE DIRECTIONS.

R., means Right; L., Left; R. H., Right Hand; L. H., Left Hand; C., Centre; S. E., [2d E.,] Secend Entrance; U. E., Upper Entrance; M. D., Middle Door; F., the Flat; u. F., Door in Flat; R. C., Right of Centre; L. C., Left of Centre.

R. C. C. L. C. L.

** The reader is supposed to be upon the Stage, facing the audience.

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SCENE—Street.

Enter BUNN, with long white apron and cap on.

Bunn. I sent that servant of mine down to the mill an hour ago, to see what kept them so long from sending that flour I ordered yesterday, and he has not returned yet—I can't see what is keeping him so long. Well, I will go back to my shop, and when he returns I will attend to his case.

(Exit L.

Enter from R., HAM, with long white apron and cap, with a few drops of blood on apron—he is made up to resemble Bunn as near as possible.

Ham. I have got the biggest nuisance of a servant that man ever had, and I think the lasiest. I sent him on an errand to the hardware store after a knife, several hours ago, and the raseal hasn't returned yet. (looks of r.) Ah! here he comes now, but I can't see that he has got the knife I sent him for.

Enter Jumbo, R., grinning.

Jumbo. (seeing $H_{\Lambda M}$ —aside) Dat can't be my master, but it looks like him very much. Maybe he has been fighting and got some blood on his apron. (looks at $H_{\Lambda M}$

Ham. Ah! you rascal, what have you been doing all this time?

Jumbo. (aside) Dat's him. I've been down to de mill seein'
bout dat flour.

Ham. Did I send you to the mill?

Jumbo. Yes, sah!

Ham. You good for nothing nigger, I didn't send you to any mill, but to the hardware store after a knife. I suppose you forgot what I sent you for as soon as you left the shop.

(astonished Jumbo. A knife! Ham. Yes, a knife. And here you have been down to the mill

all this time, when I was in a terrible hurry for it.

Jumbo. You sent me after flour, mas'r.

Ham. (excited) You get out of this-go right down to the butcher shop and stay there until I return.

To de butcher shop? Jumbo. (opens mouth -astonished) To de bu Ham. Yes, to the butcher shop. Now git!

Jumbo. You bet; but I wonder what's de matter wid de baker shop.

Ham. You git, and never mind any baker shop.

(runs off, R., HAM following

Enter Sam, L., with knife, such as butcher's use.

Sam. O! golly, I'm tired. I'se been way down to de hardware store and got a big knife for my master. (looks off, L.) Here he comes now, but his apron is mighty clean for him, it usually is all covered wid blood, but maybe he has joined de Salbation Army, an' dey hab washed his apron clean.

Enter Bunn, L.

Bunn. Well, have you got back at last? I think the next time I send you on an errand I will send some one after you with a cannon.

Sam. I habn't been gone long, mast'r. Bunn. You have been gone long enough, you lazy nigger. What

did they say at the mill about the flour?

Sam. At de mill! Why you sent me to de hardware store after a knife, which I have here. (shows knife

Bunn. What's that, you rascal? Don't you think I know better than that. I sent you to the mill about three hours ago, and here you come saying I sent you to the hardware store.

Sam, (looks at him in astonishment) Well, here is de knife you

sent me after, an' der wasn't no change.

Bunn. I guess you must be crazy or drunk! Go down to the store and remain there until I come back.

(Sam goes off, L., looking at Bunn astonished Bunn. There must be something the matter with that servant of mine. Guess he's been drinking. He's never acted this way before. (looks R.) Ah! here he comes again, and with a package under his arm.

Enter Jumbo, R., whistling with a large package of sausage under his arm.

Bunn. Well, what the deuce are you doing back here again? I thought I sent you down to the store?

Jumbo. (astonished—aside) I just left de boss down at de butcher shop. Guess he must have started out some oder way, as he sent me to de hotel wid dese snassengers, an' said I should hurry right back. But how de deuce did he gir here so soon, is what beats me, (aloud) How did you get here so quick?

Bunn. Why, you rascal, what do you mean? You just left here

and then to be asking how I got here so quick.

(Jumbo looks at him astonished, and then to audience Jumbo. Guess I'll be gettin' out ob here; dis man's gettin' erazy, an' if he kills me I can't take dese snassengers down to de hotel, an' den de borders won't get nothin' to eat. (starts to go off, L.

Bunn. Well, where are you going now-and what have you got

in that bundle?

Sam. Snassengers!

Bunn. Then you must have stole them, and I've a good mind-

Sum. No-0-0! (looks at him, frightened, and runs off L. Bunn. I wonder what's the matter with the nigger—he surely must be getting crazy. I can't bother with him, so I'll go down to the bakery and see how things are getting on. (Exit, L.

Enter SAM, R.

Sam. I just seen master as I was comin' down street, an' you'd ought to have seen me fly round de corner. (looks L., astonished) Oh! by gimminy, here comes my master now; he must have forgotten somethin'.

Enter HAM, L.

Ham. What, you here again?

Yes, sah! (frightened Well, I have an errand for you to do, and if you will be lively about it I will give you a half holiday.

Sam. No foolin'?

Ham. Of course not. If you get back in fifteen minutes you can go and enjoy yourself the rest of the day.

Sam. For a fac'-sure? Ham. Why, certainly. Sam. Oh, you bet I'll fly.

Ham. I want you to go down to Brown's and see if he has got

those sausages made vet.

Sam, (aside) I believe Brown puts dog's meat in his snassengers, but den if de dog's good it will make dog-on good snassage (alou l) All right, master, I'll be back in two minutes and sixty secon Is by de town clock. Tra, la! (Exit, R.

Enter BUNN, L.

Bunn. I wonder where that confounded nigger of mine has got As soon as I turn my back he disappears, and then I have to again.

to hunt all over creation till I and him. (looks L.) Ah! I believe he is coming down the street there now.

Enter Jumbo, whistling.

Jumbo. (sees Bunn, aside) I wonder if master has got ober his instantaneously.

Bunn. Hello! where dil you come from?

Jumbo. O, I's been down skatin' on de rollers. You'd ought to (pantomimes roller skating

see me glide 'round de room.

Bunn. Well, as you have been enjoying yourself, I would now like to have you do a little work. I wan't you to go down to the tin shop and get two dozen pie-plates, and have them charged to me. Do you understand?

Jumbo. Yes, sah!
Bunn. Well, trot along then.

Jumbo. See me trot.

(hip-it-ee-hops off L.

Enter HAM, R.

Ham. (sees Bunn) Hello! there, Bunn, old boy; how are you getting along, and how's business.

Bunn. (shake hands) Getting on first rate and business booming.

SAM pokes his head in R., sees Bunn and Ham, looks in astonishment both at them and audience. Jumbo pokes his head in L., does same business as Sam. Sam and Jumbo discover each other at the same time-both look astonished and fall flat on stage: both get up and go to C., where they stick their fingers at each other to see which is which; both look at each other and laugh, look at audience and both speak at once.

Jumbo. Who are you? Sam.

Jumbo. Dat's none of your business! Sam.

Jumbo. You's a liar! Sam.

(Bunn and Ham come from back

Bunn. Here you two, we don't want any fighting here. Ham. How near alike they look—they must be twins.

JUMBO and SAM pay no attention to them, but keep on gesticulating, and at last commence to fight, when Bunn and Ham try to separate them -they pitch into Ham and Bunn and have a regular knock-down at

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200. Uncle Tom's Cabin. A domestic drains brated novel, by Geo. L. Aiken, 15 males, 7 females. The tion, as it is too well known. Costumes modern. Time 7 210 of ac. a.s.

201. Ticket-of-Leave Man. A drama in 4 acts, by Tom Taylor, 9 males, 3 females. An immensely popular play, and one which will always be presented. Scene is laid in London. Costumes modern. Time 3 hours.

202. The Drunkard; or, The Fallen Saved. A temperance Play, in 5 ac s, by W. H. Smith, 13 males, 5 females. This is one of the most popular temperance plays published, and is very often produced. Costumes modern. Time 3 A temperance Play, in

hours 203. Who Stole the Chickens. An Ethiopian sketch in 1 scene, by A. J. Leavitt and H. W. Eagan. A good negro farce. Time 15 minutes.

204. The Academy of Stars. An ethiopian sketch in 1 act, by A. J. Leavitt and H. W. Eagan, 6 males. More can be used if required. Roars of laughter in it. Time 20 minutes.

205. William Tell. An ethiopian interlude, in 1 scene, 4 males. A very funny burlesque rehearsal on the play of William Tell. Time 20 minutes.

206. Vilikens and Dinah. A negro farce in one scene, by Charles White, 4 males 1 female. Characters all good. Time 25 minutes.

207. The Heroic Dutchman of Seventy-Six. A comedy in 5 acts, by V. B. Grinnell, 8 males and 3 females. The scene one of the New England States—time, 1776. This is a capital play—every character being good. The Dutchman is very, very laughable, and cannot fail to "bring down the house" every time. A negro character also is very funny. It has beside these, old man, villian, two juveniles, and two utility. The ladies are leading, juvenile and Irish comedy. Costumes of the period named. Time of performance. 2 hours.

208. My Precious Betsey. A farce in 1 act, by John Madison Morton, 4 males, 4 females. A capital farce which goes well—every part funny. Costumes modern—time in playing 55 minutes. Drawing-room sec :e, easily arranged.

209. The Goose with the Golden Eggs. A farce in 1 act, by August s Mahew and Sutherland Edwards-5 males, 3 females. Time in playing 45 minutes—interior scene—costumes modern. Not a dull speech in the farce, but full of continual mirth and fun. Can be produced by amateurs, who will find it well suited to their

210. The Virginny Mummy. A farce in one act, by Charles White, 6 males 1 female. Costumes modern—appropriate for the characters. Scene a plain room. Characters all good. Time about 30 minutes.

211. A Midnight Mistake. A melo-drama in 4 acts, by A. J. Munson, 6 males 2 females. It has a first class Negro character, as well as leading, heavy, Juvenile, and abounds in startling situations etc. Costumes modern—Place, the United States—Time of performance 1½ hours.

212 My Turn Next. A farce in one act, by Thomas J. Williams. All of this Authors' plays are good, and this one has 4 males 3 females. Costumes modern. Seenery easily arranged. Time 45 minutes.

213. The Vermont Wool Dealer. A farce in 1 act, 5 males, 3 females. Costumes modern. Interior scenes—A capital part for Yankee comedian, having also good Irish and Negro parts. It is a very popular farce. Time in playing, 45 minutes.

214. Chops. An Ethiopian farce in 1 act, by G. Shackell, 3 male characters.

214. Chops. An Editophain rarce in Facet, by Gr., Shakekell, 5 mate characters, Chops is a negro servant for a young physician, has charge of the office in the doctors' absence—waits on his patrons, etc. Of course he makes many blunders which are laughable—Time 25 minutes.

215. On to Victory. Temperance Cantata in 1 scene, by Ida M. Buxton, 4 males 6 females, with chorus of boys and girls. Stage business plainly given and simple—can be produced on a platform with only curtains—no scenery being required. Old airs only used which are familiar to all.

Time 30 to 40 minutes—Price 25 cents. 25 cents.

216 Vice Versa. An Ethiopian farce in one act, by M. S. Glenn, 3 male 1 female. One of the males is a negro—the female an old negro woman. Scene an Editor's office. The characters are all very funny, and the farce will keep an audience in roars of laughter. Time 30 minutes.

217 The Patent Washing Machine; or The Lover's Dilemma. An original farce in 1 act, by E. Henri Bauman, 4 males 1 female. This farce must be read to be appreciated. It is very funny, and the laughable situations it contains will bring down the house. Time 20 minutes.

218 Everybody Astonished. An original farce in one scene, by E. Henri Bauman, 4 male characters. A baker, a butcher, the baker's servant, and the butcher's servant are the characters. The farce is well named as everybody will be astonished who read it or see it played. Time 20 minutes.



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